



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

LEGACIES OF LUCIAN.

In the leading article of the January (1906) *Modern Language Notes*, Mr. Adams of Cornell University has invited attention to the very obvious likeness between Jonson's *News from the New World discovered in the Moon* and Lucian's *Vera Historia* and *Icaro-Menippus*.

Jonson's many debts to the satirist of Samosata have been loudly proclaimed by critics and commentators. That indefatigable source-hunter, Whalley, long ago traced the "Antimasque" in *Volpone* (I, 1) to the deliciously comic scene between the Pythagorean Cock and Mycillus in the *Gallus*, and certain pungent lines anent the pills of Horace in *Poetaster* (v, 1) to the *Lexiphanes*; and, to cite a yet more notable instance of borrowing, Mr. A. W. Ward, in the wake of Koepfel, pointed out, in his excellent chapter on "Jonson" (*History of English Dramatic Literature*, II, 355, Note), that the lively narrative of Mercury's precocious thefts in *Cynthia's Revels* (I, 1) is taken bodily from *The Dialogues of the Gods*. Moreover, no appreciative reader of Lucian can doubt for a moment that Jonson was recalling *The Dialogues of the Dead* and *The Tyrant* in his *Masque of Lethe* (to accept Gifford's name for *Lovers Made Men*) and in that malodorous "Epigram" (cxxxiii), *The Famous Voyage*.

These borrowings Jonson frequently acknowledged in characteristic fashion. An indirect confession of his indebtedness in *News from the New World* is made by the very mention of the cynic, Menippus, Lucian's favorite character. In that daintiest of masques, *The Hue and Cry after Cupid*, the dramatist points in one of his pompous footnotes to *The Dialogues of Venus and Cupid* as a source. And shortly after that remarkable bit of "lifting" in *Cynthia's Revels* (I, 1), he thus refers to his creditor :

"*Amorphus*. Lucian is absurd, he knew nothing : I will believe mine own travels before all the Lucians of Europe. He doth feed you with fittons, figments and leasings.

Crites. Indeed I think next a traveller, he does pretty well."

All these things are as clear as Lucian's moon even to him that runs and reads. But a little

legacy from our Greek to another Elizabethan has never been suspected. Yet I am inclined to believe that it was to a reminiscence of Lucian's words that Marlowe owes his two most famous lines (*Doctor Faustus*, Sc. xiii, 91-92) :—

"Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?"

As everyone knows, Marlowe had once before written of the same loveliness (2 *Tamburlaine*, II, 4) :—

"Helen, whose beauty summoned Greece to arms
And drew a thousand ships to Tenedos."

Shakspeare pays to Marlowe's line the tribute of the copyist, when he, too, would describe Helen (*Troilus and Cressida*, II, ii, 81-82) :—

"Why, she is a pearl,
Whose price hath launch'd above a thousand ships."

In the Notes of the Clarendon Press edition of *Doctor Faustus* (1878), Mr. A. W. Ward says aptly enough (p. 86) :—"This beautiful passage, which Marlowe has nowhere equalled, was no doubt originally suggested by the passage in the *Iliad*, III, 156, where the old men of Troy, on seeing Helen appear in her beauty on the walls, say that she was worth the war caused by her." Homer is the fountain-head of Marlowe's inspiration, of course, but may not the university-bred man have remembered the colloquy between Menippus and Mercury in *The Dialogues of the Dead* (as I have not Francklin by me, I cite Collins' Translation, 1874, p. 63) ?

"*Mercury*. This skull is Helen.

Menippus. And it was for this that a thousand ships were manned from all Greece, and so many Greeks and Trojans died in battle, and so many towns were laid waste !

Mercury. Ay, but you never saw the lady alive, Menippus, or you would surely have said with Homer :—

"No marvel Trojans and the well-armed Greeks
For such a woman should long toils endure,
Like the immortal goddesses is she."

In Homer's lines there is, with every suggestion of the thought of the *Faustus*, no similarity of language. Yet the verbal resemblance between the passages of Lucian and Marlowe may be mere coincidence ; in any case, it is striking enough to attract and merit notice.

It is also noteworthy that Lucian, like Lucretius and Omar Khayyám ("I Myself am Heaven and Hell"), anticipates Marlowe (*Doctor Faustus*, III, 77, v, 120) in the potent conception of deepest Hell, not as an abode of material horrors, but as a moral state. Mark the punishment of Megapenthes in *The Tyrant* (Collins, pp. 75-76):—

"*Cyniscus*. Let this man alone not be permitted to taste Lethe. So shall he suffer the bitterest punishment in the recollection of all that he has been and done and all the power he had while on earth and in the thought of his past pleasures."

An energetic *Quellenjagd* in the regions of Elizabethan drama and satire would doubtless reveal many legacies of Lucian.

FREDERICK TUPPER, JR.

University of Vermont.

CHRONOLOGICAL ORDER OF CERTAIN SCENES IN GOETHE'S *Faust*.

The chronology of certain scenes of the Gretchen tragedy in Goethe's *Faust*, especially the 'Walpurgisnacht' scene, is, according to the opinion of many critics, very much confused. As a rule, Faust's visit to the Brocken is thought to take place directly after his leaving Gretchen, and the anachronism of dates—the Walpurgisnacht being the night of the first of May, while the love story must be placed in June—is pointed out. Led by the considerations given below, I should suggest making the Brocken excursion immediately precede the scene 'Dismal Day' and the 'Prison' scene. Since these two scenes are removed from the opening love scenes by almost a year, the 'Walpurgisnacht' scene should be placed on the first of May of the following year. Chronologically it would fit in very well there, ten or eleven months after the beginning of the love story.

But there are other than chronological reasons for changing the date of this scene. If we compare Faust's lofty mood in the scene 'Forest and Cavern,' after he had left Gretchen for the first time, with the humor with which he goes into the

orgy on the Brocken, it does not seem possible that he had left Gretchen in her misfortune just the day before. In this scene Gretchen is not in his heart nor in his mind; he follows with a will his guide to pleasure of a kind which would have repulsed him, if he had not had time to forget his love. The 'insipid diversions' with which Mephistopheles has been lulling him to make him forget the wrong done to Gretchen must have been various, and must have filled the whole time from his sudden departure after the murder of Valentin to the returning first of May with its Walpurgisnacht. This night festival is intended by Mephistopheles to be his last and greatest 'diversion'; he wishes by that climax of debauchery to cure Faust forever of all sentimentality. But he has miscalculated. Faust's better self revolts. Just here is the dramatic justification for the whole 'Walpurgisnacht' scene. This whirlwind of lewdness was needed to bring back to Faust's memory the pure and noble emotions of his former love. While he is dancing with the naked witches, he has the vision of Gretchen in her misery. This causes the terrible reaction in his mind which manifests itself in the outbreak of rage in the scene 'Dismal Day' and in his visit to the prison.

There is another reason why these three scenes should be closely connected. There exists a fragment of a scene following the 'Intermezzo' and representing the court of Satan on the Brocken, where Faust learns about Gretchen's plight. Though Goethe omitted that scene as out of harmony with the changed Faust plan, yet he did not wish to leave Faust without means of knowing the fate of Gretchen; and if he considered Faust's vision of his beheaded love sufficient information about a fate upon the whole not hard to imagine, he must have intended that that vision should occur directly before what appears as the result of it and of the information carried by it, the frenzied outbreak against Mephistopheles and the attempted deliverance from prison.

FRIEDRICH WEHSE.

Prospect Heights School, Brooklyn, N. Y.